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ONE GLANCE OF YOURS HAD TOLD ME ALL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARK MEREDITH.

We met in Summer long ago;
Now falls the Winter with its snow!
I wander back to moments past;
The apple blooms are o'er me cast;
We walk beside the silver brook;
Within your eyes I fondly look;
Alas! could we those days recall—
One glance of yours had told me all!

CHORUS.

One glance of yours of hope and joy,
That time could nevermore destroy!
One glance, alas! it did not fail—
One glance of yours had told me all!

We drifted with the tide of life;
I to the shoals of care and strife,
You to the sunny isles so fair
Whose skies are never gloomed with care,
And yet I know you think of one
Whose love was yours, and yours alone!
Ah! could we those sweet days recall—
One glance of yours had told me all!

One glance had made the future bright,
And filled my days with fair delight!
One glance had turned the tide of fate
And hushed the words of strife and hate!
One glance had brought an angel sweet
To make this life of mine complete!
Alas! could we those days recall—
When but a glance had told me all!

THE HAUNTED FARM HOUSE.

BY MRS. NATHANIEL PIENNES.

CHAPTER II.—CONCLUDED.

"Has your friend gone?" she asked in scathing accents.

"Thessiger is no friend of mine," curtly. Her injustice roused his legal spirit.

"Did you tell him where you are staying? Has he any idea of your address?" she demanded, excitedly.

"I told him nothing—not even his way to M—. As to what idea Thessiger's brain may hold," he shrugged his shoulders slightly. "I would rather not commit myself on that point."

"Oh, he wishes to go to M—. Then why did not you do your best to speed him there?"

"How could I tell you desired Colonel Thessiger to go to M—? You placed no confidence in me."

"How could I place confidence in you," with sudden sweetness, "when you let me tumble over those pallings? But, Mr. Clinton, you are subtle and cunning, I know."

"I am at a loss," stily.

"Now don't take offence. It is so puerile. What I meant is that your legal training qualifies you to mislead and bewilder. You can't deny that?" with a glance of appeal.

"But I do and must deny so false an imputation," with much heat. "In the name of the law—"

"Oh, hush! this language is quite unnecessary—so simple a thing. I merely want you to mislead or bewilder Colonel Thessiger sufficiently to keep him away from Red Farm. After all I have borne from you—is this too much to ask—this little service?"

He lost his head; he had lost his heart all unawares some time previously.

"If you want me to make an end of Thessiger—sweep him not merely from the drag, but from the face of the earth, I will do it if you say the word, Miss Barbara."

"Ah, that is nice and friendly of you. But I hope we may do without such extreme measures. Now I am going to try and walk. You did not know I had sprained my ankle, did you?"

The lovely face blanched, the pretty voice tailed off, as she tried unavailingly to rise, and Piers Clinton fell on his knees by her side; the emotion which so often swept jury and judge as on a wave towards the verdict he desired was not simulated now.

"You are in pain, you are suffering."

"Oh, please don't make a fuss, it is only a little sprain. It hurts a good deal, though, to—walk," as she tried again. "I wonder if"—looking around, she got a happy thought—"you could root up one of those hurdles, I could sit upon that, and you might carry it."

"Oh, the unreasonableness of woman," he groaned. "How can a man with arms of ordinary size carry before him, extended like a tea tray, a full sized hurdle with you thereon?"

"If the weight is too much—" and her scorn cut him like a knife.

"It is the unwieldiness," he cried. "If you would allow me to carry you without the hurdle—"

"Go to the farm and fetch the half-witted Peter. He understands hurdles," she said.

"And leave you in pain and helplessness alone—alone, with the even chance of Thessiger re-rolling by on his drag, and spying from such a point of vantage your deplorable situation?"

"Give me your stick," she demanded imperiously. "Cut another from that tree. Give me two stout sticks and I will dispense with human aid."

But though her pride was such that it enabled the sticks to bear her across one field, she was compelled to accept the support of a human arm ere traversing the next, and though her spirit was such that she limped on and on, refusing utterly to be lifted in the strong arms which could so easily have carried her, yet the pain she suffered was very real, and Piers Clinton suffered on her behalf an agony.

"I heard the ghost again last night," he said, trying to interest her.

"What did you hear?" She was interested.

"Oh, she was rummaging about, opening drawers and boxes apparently. She has an active turn of mind for a spectre."

"Why do you say?" she testily.

"Her inquisitiveness proves her sex. Also I heard her talking to herself, and I have your authority," deferentially, "for supposing that to be a feminine enjoyment."

"You have no authority from me for anything so fallacious." Then, with a visible desire to turn the conversation, "Do you know much about Colonel Thessiger, Mr. Clinton?"

"As much as I desire. I meet him at the club and elsewhere, at times. He is a bachelor, and immensely rich. Quite lately he has inherited some large estates, which, in strict justice, ought to have gone to Lord Tredgold, I fancy."

"Here we are," said Barbara, and she drew a sigh of ungrateful relief, as the ivy arched porch was reached. "Oh! I am so thankful this walk is over."

CHAPTER III.

Midnight, and a perfect night.

All in the farm house had been asleep for an hour or more—all save the man around whom the dissipation of a city yet clung. He sat at the open casement of his chamber with a pipe between his lips.

permeated all things (it was that month in which darkness is unknown), revealed to him neither ghost nor personator of ghosts, nothing but a room charged with dust and mustiness. There was furniture about, of course, all shrouded ghostly in white wrappers, but there was no more moaning, nor apparently anyone who had moaned. The door had crashed inward, breaking from its hinges, and pulling with it some portion of the beautiful oak panelling which lined the room, and Clinton was surveying these evidences of his strength with a pardonable pride when there came ripping out from shadow land a voice—the voice of Barbara.

"I hope you are satisfied now, Mr. Clinton?" And there limped from behind the arras—natur-

Vasour, a boy trying to act host like a man. "Let me introduce you—"

He broke off, alarmed by the expression of the eminent Queen's Counsel's eyes. They were fixed and staring—gazing at something beyond the range of Vasour's vision—and they neither relaxed nor changed in their cataleptic stare as their owner let his hand fall with an iron grip upon his young friend's arm, and dragged him forward.

"Be quick, she has passed through the doorway," the deep voice said.

"She will be on the other side, don't you know. What is she like—I mean her dress?" gasping, as they broadened the waves of smart folk, and struggled to reach the door.

spoken to me, every glimpse I have ever had of you. Lady Barbara, I also have a story to tell."

"Mine comes first," she said, with her natural decision, "and I will brook no interruption. When you appeared so inopportunely at Red Farm I had just arrived there on a special and secret mission of my own, and I resented your persistent craving after Mrs. Dawson's apartments for this reason. The late Lord Tredgold had died as it was supposed, intestate, and when his nephew, my father, succeeded to the title he found it barren and empty for the bulk of the estates were not entailed, and up started Colonel Thessiger, and by virtue of some iniquitous and well nigh forgotten old will got possession of everything. Our uncle had always promised to leave his property to my father, who was his favorite nephew; in fact, we all thought he had done so, and it was a grievous shock to find that there was no will, and that we were paupers. My father determined to emigrate to the colonies, and sink his title, but before that I made an effort. I was standing close by our uncle when he died, and I thought I heard him faintly murmur, 'My will—safe—at Red Farm.' He had spent the previous Summer quietly, on account of his failing health, in his house at Red Farm, and it seemed possible that he had there made his will and secreted it, but when the whole place had been searched unavailingly everybody told me I had been mistaken; I must have fancied the words, which had reached no other ears but mine. But I dreamed a dream in which I saw myself in the deserted house at Red Farm, with the hissing will in my hands; and the vision was so clear and so alluring that it drew me to Red Farm secretly. I told nobody of my errand or my hopes; my people indeed believed me to be elsewhere, but there was nothing wrong in my paying Mrs. Dawson a little visit for she had been our nurse and foster mother, and we always called her aunt. Your appearance disconcerted me, you had not been included in my dream, and I had no revelation that to you I should owe everything."

Her look, her smile, took his breath away. Scarce knowing what he did, he stretched out both his hands; but, still smiling, she shook her head.

"Listen yet," she said. "I could not keep you out of the apartments," but I excluded you from my confidence, more especially after Colonel Thessiger by a curious chance appeared on the scene. Every night I hunted in that deserted house, seeking for secret drawers in cabinets and so forth, but finding no documents, until disappointment akin to despair wrung from me those moans which brought you to the rescue. You came in strange fashion, but oh! how blessed was your energy! As you stumbled headlong through my shattered door, I saw a portion of the oak panelling start out, as if driven forward by the shock which wrenched open hinges and fastenings. I saw the gleam of white paper, and I seized the package (from a most cunningly contrived little secret cupboard within the wall paneling) and I recognized it for the missing will, ere you recovered your equilibrium. It was my uncle's will. Mr. Clinton, made by himself, but legal for all that, and my father has proved it and regained his lost inheritance. That is my mystery."

"I heard of the Tredgold will case, of course, but I did not connect you with the Guins," Piers Clinton said, slowly.

"I am afraid I played you a trick," penitently, "in pretending to be the farmer's niece, but there is no harm done."

"No harm done!" he repeated, and looked at her. She had been lovely in pink cotton or white muslin; in white satin which billowed and trailed in gleaming folds about her feet, with filmy lace veiling, and pearls wreathing the velvet soft arms and neck, with pearl stars pinning the chestnut gold hair, she was more than lovely—with that look in her upturned eyes she was more than bewitching.

"No harm done—except—that as the farmer's niece I learned to love you," he said.

The starry eyes fell, a color rushed into Barbara's face, spreading even to her neck and brow; she stood for once at a loss for words.

"My story is very short," and judge and jury would scarce have recognized the mellifluous, beautifully modulated voice they knew so well, as hoarse and unsteady. It faltered now, yet it thrilled the heart of the listener. "When I met you at Red Farm I knew nothing about you save that you were different from, superior to all other women; knowing only that, as I saw, I loved you. You—the farmer's niece—entered into and filled my life with bliss, with dreams. I loved you at sight, I loved you during absence. I love you today, with a force, a might you cannot comprehend, and words are wholly inadequate. I cannot make you comprehend. But I love you with heart and soul today—forever."

He straightened himself to his full height and his eyes sought hers.

"That is my story, Lady Barbara."

"Is that all?" It was her turn to falter now, and her sweet lips quivered. "Are you sure that is quite all?" she pleaded.

"You are Lady Barbara Guin."

"Do you grudge me the rank I owe to you?" plaintively.

"I grudge you nothing, not even the heart I have lost and you have won."

"You are not the only person made with a heart," she said, looking down upon the shimmering satin of her robe. "You are not the only person who may lose a heart unconsciously and irrevocably. Men are so selfish that they think they can monopolize love as everything else, but—"

"Barbara!"

Her glance flashed up radiant.

"I like that. I hate Lady Barbara—from you."

"Miss Barbara, sweet Barbara; you should look higher in marriage than I."

"I will never, never marry anybody else."

"Then will you marry me, Barbara, if—"

As his voice broke his arms caught her, and she answered saucily:

"If you were to ask me as if you really wanted me, I might consider the matter and—"

She never finished her sentence, and as to his further speech, it is unrecorded to this day.—London Society.

A TAKARA.—At the shop window. "Ain't thim blight dimands?" "Yis; fur th' love av hiven tukht thot takara."—Judge.



and the sweet, balm freshness of the pure air enveloped him. A nightingale trilled in a tree hard by, and presently a second and a third brown chorister took up the heavenly strain; the distant note of the corn crane, though harsh, created no discord, and the gentle, spasmodic beating from the home field was all in harmony. But what was that? A low wail of pain—a long drawn note of agony, and, as Clinton started to his feet, he heard it again, a sobbing, moaning cry in a woman's voice. It came from the haunted wing.

Swiftly, yet without noise, Clinton went to the door of communication, which his hawk like eye had discovered in the daylight. There was not a sound, not a sign of spectral presence. The door looked very strong and very firmly secured, but the barrister was determined to fathom this mystery, and he measured his strength against that of the oak, with a quiet resolution boding ill for the oak.

"If you don't unlock this door within two minutes I'll break it open," he said, addressing the spectre through the closed portal, in tones necessarily loud and firm, but respectful.

Piers Clinton was a gentleman, and the ghost was, he had every reason to believe, a lady to whom he had not been introduced; the whole situation was difficult and delicate. He heard, or thought he heard, in reply to the rich thunder of his challenge, a faint sound, akin to a gasp of terror or surprise, then the silence took possession again, and nobody made any pretence of unlocking the door.

Two minutes, three—Piers Clinton went as far back as the passage would allow, and, with all the force he could command, hurled his weight upon the door; the door shook and the fastenings strained. Again, and again, and yet again, and when the door gave way beneath the last tremendous assault, it took the man by surprise, and with a crash which must have scared every nightingale from its bough, he stumbled headlong into the room. It was an ignominious entrance, but when he had picked himself up, Clinton had good reason to hope it had passed unobserved, for the faint, sweet light which

ally there was an arras in such a chamber, an apparition which might well have been unearthly, Clinton thought it might have been an angel. Tall and graceful—in white drapery (a Parisian frock), and veiled by a perfect glory of golden chestnut hair, all unbound and streaming, the barrister had never, even in the best hair restorers' advertisements, seen the like.

"It is you, Miss Barbara?"

"It is I," and she looked at him with the sweetest and most friendly eyes.

"Did you utter that cry of pain just now?"

"I am afraid I did. I fell from a chair with my poor foot twisted under me, and the pain was so intense for a few moments I could not help crying out."

"And you have put yourself to all this trouble, all these pains, to scare me away? Do you think it worth while?" He waxed bitter. She was so unjust, and he was the advocate of justice.

"It is quite worth while," Barbara smiled, then she came nearer and put a hand, actually her own hand, upon his coat sleeve, as with another smile, which might have turned the heads—and wigs—of the woosack, she said: "But I hope you won't go away, Mr. Clinton. Now, you see what a harmless ghost it is, I hope you won't run away from Red Farm."

"You wish me—to stay?" he stammered, like a witness under his own cross examination.

"I do, indeed. I wish you to stay with aunt, you and she get on so nicely together, and I am going away tomorrow."

"You are leaving Red Farm?"

"Tomorrow; yes, I hope so." She smiled again upon him, but she limped away, and he was left with his shattered door and his shattered hopes of a pleasant holiday.

CHAPTER IV.

One hour after midnight, in a ballroom. Lady Vasour's dances were always popular, but tonight her charming rooms seemed more crowded than usual.

"You are not dancing, Clinton," said young

"White satin and chestnut hair; I see her again." His arm shot out with a further suggestion of catalepsy, but young Vasour cried in vast relief.

"Why, so do I. It is Lady Barbara Guin. Of course I will introduce you in one moment, old fellow."

The newly introduced couple stood silent until the living waves had swept away again young Vasour, then from the eloquent Queen's Counsel's lips fell the words, "Miss Barbara."

"I never deceived you," she uplifted those sweet, those witching eyes. "I told you my name was Barbara."

"Lady Barbara Guin," grimly.

"Oh, what is in a courtesy title? And you, if you please, are now called Q. C. You wear silk, I believe, and your dignity is beyond the comprehension of men."

"Of women, very possibly," with exceeding dryness.

"Oh, women comprehend everything, Mr. Clinton." A bewitching pause, a bewitching shyness. "I have so longed to see you. Is there any place in this dreadful crowd where we can talk for five minutes undisturbed?" Whereupon Clinton vowed that such a place should be found, and presently they stood apart from their fellows, alone together, he and she. They were in a little off shoot of the conservatory, but Piers Clinton thought he was in Elysium.

"Tell me first," Barbara began, with the old sweet sympathy, "how are all your ailments?"

"Cured, with the exception of the one incurable. No doubt you have forgotten—"

"Ah! no. Is that, then, no better?"

"Worse—by ten thousand degrees within the last five minutes."

"Poor man. Do you feel too bad to listen to a little story?"

"We can try that remedy; it can do no harm."

"We will try it. Do you remember the first day you came to Red Farm, Mr. Clinton, and the way in which I received you?"

"Will it shorten your story if I tell you at its outset that I remember every word you have ever

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PENNSYLVANIA.

NEW YORK CITY.

Last Week's Events.—Among the leading

There was but one change of attraction at the beginning of the past week. The change resulted in the presentation of a play which had gained great fame in London, and the coming of which to this city had been eagerly anticipated. It was somewhat coldly received here by its first night's audience, and the press failed to record an unanimous verdict, written opinions concerning its merits differing very widely. The most important events of the week occurred at the ACADEMY OF MUSIC.

The week occurred at the ACADEMY OF MUSIC, where, at the beginning of the week, a young American lady, wearing laurels won abroad, made her first appearance in her native land, and where, later in the week, was heard for the first time in this country a very impressive grand opera. Business throughout the week was good, each house

Minstrels at the GRAND OPERA HOUSE, "Pudd'n-head Wilson" at the MURRAY HILL, "A Night at the Circus" at the STANDARD, "The Heart of Maryland" at the HAKLEM OPERA HOUSE, and "Northern Lights" at the COLUMBUS Variety en-

entertainment" was furnished at TONY PASTOR'S, the UNION SQUARE, KOSTER & BIAL'S, OLYMPIA, PROCTOR'S, WRECK & FIELDS', PROCTOR'S PLEASURE PALACE, the FIDELITY, the LONDON, the GAIETY, the THIRD AVENUE, the NATIONAL, the OLYMPIA, and MEINER'S BOWERY and EIGHTH AVENUE..... Performances in German were given at the INVICTA PLAC and GERMANIA, and performances in Hebrew at the THALIA, WINDSOR and ADLER'S.....At the KNICKERBOCKER THEATRE, on NOV. 9, there was presented for the first time in this city "The Sign of the Cross," a drama, in four acts, by Wilson Barrett. The play proved disappointing. There is some show of reason why it has won success in England, but it is difficult to dis-

cover wherein it merits the high esteem in which it is held in that country, and especially does there seem to be no apparent cause for the pulpit endorsements it has received. If the cause of religion is to be advanced by dramatic representations, we would suggest the employment of Hauptmann's "Hannele," or an English translation of about that kind of dramatic atmosphere.

of "Izoyl," that beautiful drama in Alexandrine verse, with which Sarah Bernhardt has already made us familiar. It is true that the last named work treats not directly with Christianity, but with Buddhism, but the teachings of that faith, as presented in the play, are identical with those of the later religion, and the real meaning and purpose of the play were clearly apparent. Let those who had the misfortune of seeing that noble play com-

... The twenty eighth annual benefit performance in aid of the charity fund of the New York Ledge, No. 1, B. B. O. Lodge, was given at the Grand Opera House, New York, on the 10th inst. The proceeds of the evening were \$1,000.00.

No. 1, B. E. C. EIKS, was given at the FIFTH AVENUE THEATRE afternoon of 12. Meade D. Detweller, Grand Exalted Ruler of the order, delivered an eloquent address. The performance included selections from "Northern Lights," "The Geisha," "My

Friend from India" and "The Cherry Pickers," beside contributions from individual performers, including Grace Golden, the Pontzeff Quartet, Cissy Fitzgerald, Adelaide Randall and crayon sketching by Henry Thomas and R. F. Outcault. The attendance was excellent and the program a very attractive one. Col. T. Alston

Brown was chairman of the committee of arrangements, W. Lloyd Howton directed the orchestra and Nat D. Jones managed the stage..... The third week of the season of the New Imperial Opera Co. at the ACADEMY OF MUSIC began Nov. 9, with a performance of "Faust," which was reviewed in our last issue. Upon this occasion Susan

viewed in our last issue. Upon this occasion Susan Strong, a young lady of Brooklyn, N. Y., who had begun her stage career abroad, made, in the role of Margherita, her first appearance in her native land. She proved to be a thorough artist, and achieved gratifying success. "La Sonnambula" was repeated 11, with Mme. Huguet as Aminta, and with the res-

of the cast also unchanged. On Friday evening, 13, was presented, for the first time in this country, "Andrea Chénier," a musical drama, in four acts, by Umberto Giordano, libretto by Luigi Illica, both of Milan, Italy. This work was first presented last April, at La Scala, Milan and, with the exception of this performance now under consideration, has

of this performance now under consideration, has never been heard outside of Italy. Col. Mapienon is, therefore, entitled to much credit and honor for giving us the opportunity to hear a work which has already made a profound sensation, and which

is destined to engage the attention of the musical world, preparations for its production being already under way in various parts of Europe. The book, which is of excellent dramatic construction, is a romance of the French Revolution.

having as its hero Andrea Chenier, a famous French writer, born in 1762, and who was guillotined in 1794. The first scene is laid in the chateau of the Countess di Coligny, upon the occasion of a fete. Andrea Chenier is asked to give an improvisation. He refuses, but, being urged by Maddalena

di Coligny, he bursts into a revolutionary tirade, which offends the guests. The fete is shortly afterward interrupted by the entrance of a crowd of starving wretches, who have been admitted by Gerard, the major domo. They are driven out and

Gerard is dismissed from the service of the Countess. The second act takes place in Paris, five years later. Gerard, who is violently in love with Maddalena, has risen in the world and is a representative of the people in the Assembly. Maddalena and Andrea meet and declare their mutual

love, but they are overheard by a spy, who informs Gerard. He interrupts the interview and attempts to drag Maddalena away with him, but she escapes, and in the duel which follows Gerard is severely wounded. The third act shows the chamber of the revolutionary tribunal. Gerard has announced falsely the arrest of Andrea, hoping this

to again get Maddalena into his power. The ruse succeeds, and she comes to plead for her lover's life, finally promising to give herself to Gerard if he will save Andrea. This he promises to do, but it is too late for Andrea, who appears in custody before

It is too late for Andrea appears in custody before the tribunal, and although Gerard declares that the accusation drawn up by himself is false, the prisoner is condemned. The final act is in the prison of Saint Lazare. Maddalena is admitted for

a last interview with her lover, and as she cannot save his life she determines to die with him. She bribes a jailer, and, taking the place of a condemned woman, she is led forth with Andrea to the guillotine. It is impossible to render

a just verdict concerning the merits of the work after a single hearing, and therefore we may only speak of the impressions made by it, and of the conclusions to which they have led. The work is of the ultra modern school, a product of

the operative hotbed forcing system now in vogue in Italy. Its author is undoubtedly a musician of much skill, and with a remarkable knowledge of

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AMERICAN.—A few changes have been made in "The Belles of Shandon" since last in this part of

HE TURE.

Garrison, to 1, second; Lida Woodlands, 103, Harrison, 2 to 1, third. Time, 1:48 1/2. Fourth race—Six furlongs, selling, two year olds—Hi Daddy, 107, Sims, 1 to 2, v. L. B. 95, Harrison, 10 to 1, second; Dr. Jim, 95, Harrison, 5 to 3, third. Time, 1:18 1/2. Fifth race—One mile and sixteenth, selling, three year olds and upward—Declan, 103, Simms, 5 to 5, won; Doggett, 110, Doggett, 7 to 1, second.

having completed our tour of the world." Cap. Slocum visited Australia for the first time twenty years ago, in command of the barque Benjamin Ayres. The adventurous Bostonian has been feted and made much of that he is the nautical "lion of the hour."

Club and the Staten Island Cricket and Baseball Club, took place at Philadelphia, Pa., on Nov. 1, the local players coming off victorious by a score of twenty-seven holes to nine.

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AT LIBERTY.—HE IS STILL ALIVE WHO WHY? Cashed the High Wire Artist, who has just closed with Prof. R. C. Carleton's Co. Also does light and heavy hot act, sharp and fancy rifle shooting, and is a fine trapeze. Reliable managers write to JOHN CASSEL, New Dundee P. O., Ontario, Canada.

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WANTED.—Good, Strong Medicine Lecturer and Office Worker, also good versatile performer of all kinds, well up in medicine business. State business and salary in first letter. No farces advanced to strangers. Address Chief White, 1001, Oka Indian Square Medicine Co. Greenfield Centre, N. Y.

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THEATRICAL.

CONTINUED FROM PAGE 607.

MINNESOTA.

Minneapolis.—The Metropolitan is closed Nov. 16 to 18, owing to the non-appearance of "The Merry Widow." Nov. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1917, for three nights, Al. G. Field's Minstrels follow 23, for the first half of the week, and 30 Smith Russell will run it out. "The Gay Parisians" and "The Man in the Iron Mask" divided the week 8, in the order named, each doing a good business.

Big Opera House.—McKee Rankin opens 15, for a week. After him "A Venetian Gentleman" will be seen. "A Boy Wanted" drew large audiences 14.

Palace Theatre.—For 16 and 17: Anthony Shields, Dr. Heninger, Prof. Nash, Smith and Ellis, Clint Robbins and wife, the Ryans, Tuffy and Shelton, Harry Howard, Adams and Thornhill, and Emma Wood. All doing fair.

Franklin Avenue.—The business has picked up some for the last week, but it is not good enough to make good business. Last week's company will hold over for this week.

Duluth.—At the Lyceum Kathryn Kidder, as "Madame Sans Gene," made her first appearance in Duluth Nov. 9, 10, to good business on both nights. The cast was very strong, the settings and costumes were fine, and the next attractions will be "The Dazzler" 23, and "The Dazzler" 26.

The Lyceum Theatre.—The business has picked up some for the last week, but it is not good enough to make good business. Last week's company will hold over for this week.

WASHINGTON.

Seattle.—At the Third Avenue Theatre Vera Simon opens Nov. 12, for four nights. A. Y. Pearson's Co., in "The Midnight Alarm" and "She," did good business week of 1. Mahara's Minstrels come 15 and week, "Side Track" 22.

Seattle Theatre.—The Grand Opera Co. began a four nights' engagement 9, to good business. Katie Emmett comes 13, 14, "Fabiola Romani" did fair business 7.

Orpheum Music Hall.—Rose Davenport, Mose Goldsmith, Sherwood, Meridith and Sherwood, Maud Margeson, Murphy and Raymond, Wally Watts, Willie Mitchell and Ed. Dolan.

Spokane.—At the Auditorium the Carrie Stoyie Co. came to good business Nov. 9. Katie Emmett, in "The Waifs of New York," drew a good house 7, "Side Track" 14, and "The Dazzler" 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1917, for three nights.

People's.—Openings week of 9: Sidney De Grey, Sam Rowley, Lillian Morris.

Comique.—New faces: Prof. Adolph Cammett and Caprice.

Chas. A. Arden.—Is closed this week to permit enclosure of the building for the winter season.

The Lyceum.—Under Friskie Barrett's management, closed 7. Arrangements are being made to inaugurate a company to reopen the house 23.

FLORIDA.

Jacksonville.—At Park Theatre house was packed last week, except Nov. 19, when Florrie West, in "The Bowers Girl," drew a "top heavy" house. The gallery boys were in their glory. Coming: Richards & Fringie's Georgia Minstrels 26, Sipe, Holman & Blake's Tony and Rag Show had good business 9-11.

SOUTH CAROLINA.

Charleston.—At Owen's Academy of Music the Baldwin Music Co. drew good house 14, excepting 12, when "The Bowers Girl" did well. "A Milk White Flag" comes 17, Rosabel Morrison 20, Robinson Opera Co. 23-25.

Fort Mifflin.—Sells Bros. Circus comes 16.

WISCONSIN.

Fond du Lac.—At the Crescent, week of Nov. 9, C. H. Newell's Columbia Comedy Co. opened to good business, which continued during the engagement. Coming: Charles E. Eaney's "A Boy Wanted," 20.

OUR AUSTRALIAN LETTER.

Melbourne, Oct. 8, 1917.

Hoyt & McKee's "A Trip to Chinatown" Company is still at the Princess. Business has fallen off with the "Trip" during the past two weeks, poor houses being the rule. On Saturday, 10, the management substitutes "A Milk White Flag" for the company being reinforced by Howard Vernon and Pat Harcourt, two of the principal players, and the chorus and corps de ballet of Williamson & Masgrove's Comic Opera Company. This has been temporarily disbanded, which leaves George Lauri resting. Every seat available has been booked for the first production of the "Flag." Manager Mitchell has entrusted our young artist, Will R. Barnes, with the designs for the costumes. In the first and second acts Nelly Butler is to wear a military costume of rose and blue, with a large collar of white, embroidered in gold, and a large rose colored Napoleon hat, with gold spray, in the third act a uniform of white silk, embellished with gold fringes, and trimmings. The long white cloak is lined with turquoise blue silk, white Napoleon hat. Nelly's third costume is one of the most beautiful in the piece. It is a long green gown, with a designed pattern edged with gold spangles. The bodice is light green, with front let in of unmounted pink roses, large sleeves of the green, with gold spangles and a large collar of white. The hat is of green straw, with a crown twelve inches in height, bordered with pink roses and black feathers, filling gloves and green shoes and hat. Nelly's last dress is a "real dazler." It is of sapphire blue velvet, with a silver "sunburst" in the front, bodice of silver spangles, jeweled silver helmet, with waving scarlet plumes; silver sword, shield, etc.; shoes of red, of sapphire and silver. The remainder of the characters are correspondingly well dressed.

Mr. Barnes also designed to Nat Goodwin's order several of the dresses for the forthcoming New York production of "The Rivals." Miss Northington's three dresses cost \$41 and were presented to her by Mr. Goodwin. Mr. Barnes too had the designing of the dresses for the American production of "Joseph of Arimathea" by the Brown Potter-Kyle-Hallie Company.

Nat Goodwin, by the way, is still at the Sydney Lyceum, where he is quoted to good business. At the Lyceum "The Rivals" did not appeal to the public. It is not, you see, "The Rivals" were accounted to be anything like "The Rivals" of the Lyceum. Last Saturday night, the Lyceum's "The Rivals" was the only one of the Lyceum's which has, however, been only a partial success. Although the Lyceum's "The Rivals" must have cost a lot of money. As for the Lyceum's "The Rivals," it can't make it out. Only a few people come to see my plays, but those few applaud me enthusiastically, and call me before the curtain repeatedly. What kind of roles are yours any way?

Mr. "Welland Strong" (who has been making himself popular in Melbourne) has a day or two at the Lyceum Hotel, he raised a great laugh in the smoking room by remarking to our Queen's Counsel, who was boasting of his own oratorical powers, "I don't know what the rule may be in your profession, but in ours it's considered the very worst form for an actress, say, to throw bouquets to herself." He has also been presented with an Australian parcel, which he is teaching a white "The Bowers" by the simple expedient of attaching it to a musical box, which grinds out that tune continuously seven hours a day. "Tell me, Mr. Strong," says Mr. Conner, "I'm going to shake up New York with that bird when I return."

London has had a New Zealand interviewer that "most of us are very tired of 'Trills' and will not continue our part, even though the management so desire, speaking for myself I have had quite enough of 'Trills' and will not play it any longer."

While in Wellington, N. Z., I was shown by Mr. Harris the script of a new play, "Savannah's Double," with which I expressed myself so pleased that he advised the author to send it to Palmer's Theatre, New York.

In Melbourne we shall be glad to see the "Trills" company back at any time. They are all great favorites with us, and their portraits in the daily papers produced and reproduced their picture. "The Bowers" by the simple expedient of attaching it to a musical box, which grinds out that tune continuously seven hours a day. "Tell me, Mr. Strong," says Mr. Conner, "I'm going to shake up New York with that bird when I return."

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which followed "Cheer Boys, Cheer" and "Romany Rye." Though capitalizing on, neither has been a financial success. After "Romany Rye" came "Blond Holt" with a series of "Island London success" including "For You and Me" another intensely warlike drama.

At the Alexandra Alfred Dampier has revived "Robbery Under Arms," an essentially Australian drama, in which vivid bushranging scenes and situations are presented. All through the play the characters indulge in pistol practice that breaks even Col. Cody's record. The central figure is Captain Barlith, a prototype of Ned Kelly, our most notorious bushranger. Dampier talks of taking "Robbery Under Arms" to America.

Mr. Harry Rickards' variety company is playing to large business at the opera house, where the cinematograph and the Lyceum Sisters are the principal attractions. These ladies do a sensational trapeze act, followed by a performance high up in the dome on two trapezes, which, surrounded by a colored electric light, revolves slowly, and concluding with a sensational trapeze act.

At the Princess variety company is playing "Mrs. Ponderbury's Past" to fair business. The company they occupy the boards. At the Royal "For England" is attracting large audiences. It is a play about the production of the white seal of the London Music Hall. There is always an opening with Mr. Rickards for first class novel variety talent.

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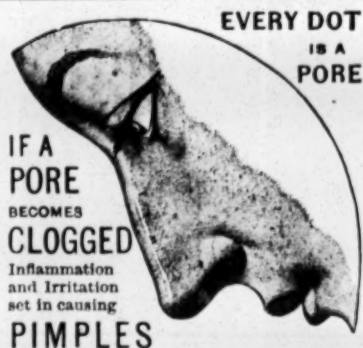
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